

THE METROPOLITAN MUSEUM OF ART



• 3 0620 00363405 1

119.8

M82

THE METROPOLITAN MUSEUM  
OF ART  
THE LIBRARY




PRESENTED BY

.....SPENCER BICKERTON.....

**94804**







Digitized by the Internet Archive  
in 2017 with funding from  
The Metropolitan Museum of Art







*TITIAN*—Madonna l'Enfant, and la Madeline.



CATALOGUE  
OF THE  
COLLECTION OF PAINTINGS

BY  
CELEBRATED OLD AND MODERN MASTERS,

AND

**Statuary,**

BELONGING TO

N. D. MORGAN, ESQ., BROOKLYN.

COMPRISING EXAMPLES BY

TITIAN—MURILLO—BASSANO—BAROCCI—VELASQUEZ—SALVATOR ROSA  
—VANDYKE—LEONARDI—GREUZE—LONGHI—PAUL VERONESE—  
CARRAVAGGIO—GUIDO RENI—TINTORETTO—ZUGEL—  
HUNTINGTON—DURAND—VERBOECKHOVEN—  
GILBERT STUART—ROSENBERG—LEUTZE  
—WEIR—ADAM—VANDANEER—  
ZIMMERMAN, ETC., ETC.

ALSO,

STATUARY BY HIRAM POWERS—R. H. PARK—FRACCAROLI, INCLUDING  
THE CELEBRATED STATUE

PARADISE LOST. BY HIRAM POWERS.



THE WHOLE ON EXHIBITION, FRIDAY, JANUARY 21st,

AT THE

ART ROOMS, 817 BROADWAY.

*TO BE SOLD BY AUCTION*

WEDNESDAY AND THURSDAY EVENINGS,

JANUARY 26th and 27th, 1876?

COMMENCING AT EIGHT O'CLOCK.

THE MESSRS. LEAVITT, AUCTIONEERS.

## CONDITIONS OF SALE.

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Purchasers to give their names and addresses, and to pay down twenty-five per cent. on the dollar in part payment, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

3. *The Lots to be taken away at the Buyer's Expense and Risk within three days from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Vendors, on or before delivery: in default of which Messrs. GEO. A. LEAVITT & CO. will not hold themselves responsible, if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

4. *The Sale of any Painting, Engraving, Print, Furniture, Works of Art, or any other article, is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

6. *Upon failure of complying with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the Defaulters at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneers to enforce the contract made at this Sale, without such re-sale, if they think fit.*

GEO. A. LEAVITT & CO.

100 8/20/41  
MAR 10 1941  
gift of Spencer Dickerton

#### ERRATA.

No. 19 in Catalogue—the Nos. referred to in note to No. 19 should read 20, 101, 102, 103, 104, by Pietro Longhi.





# Catalogue.

---

*A. B. COPELAND,*

*Boston*

1 Study.

From Rubens' Education of the Virgin, Antwerp.

2 The Three Ages of Man.

From the original of Lorenzo Lotto, in the Pitti Palace, Florence.

3 Madonna del Correggio.

In the Uffizzi Gallery, Florence. Copied by Leopoldo Dumini.

4 The Card Players.

From the same gallery as the above.

5 The Dentist.

From the original in the Florence Gallery.

6 Judith and Holofernes.

From the original of Riedel, in the old Pinacothek, Munich.

## 7 Clœlia Crossing the Tiber.

"A young lady called Clœlia, one of the hostages, evaded the vigilance of the guards, and, at the head of a band of her companions, swam across the Tiber, through a shower of darts discharged at them by the enemy, and restored them all in safety to their friends at Rome. When the king was informed of this, being at first highly incensed, he sent envoys to Rome to insist on the restoration of the hostage Clœlia; as to the rest, he showed little concern. But his anger, in a little time, being converted into admiration, he spoke of her exploit as superior to those of Cocles and Mucius. . . . Peace being reëstablished, the Romans rewarded this instance of intrepidity, so uncommon in the female sex, with a mark of honor as uncommon—an equestrian statue."—*Livy's History of Rome*, Book II., §13.

*R. ZIMMERMAN.*

## 8 Summer Landscape.

*SNYDERS.*

## 9 Cat and Fish.

*AFTER TENIERS.*

## 10 The Jolly Party.

*CAMUCCINA.*

## 11 Virgin and Child.

This picture is accompanied with the certificate, under the seal of the President of the ACADEMIA DI BELLE ANTI DI VENEZIA, of its being a work of Camuccina, a painter of the last century.

*C. H. CHAPIN,*

*New York*

## 12 Landscape.—A Pair.



*H. ZUGEL—The Evening Meal.*





*LOUIS LANG, N.A.*

13 Asleep.

14 Last Days of Count Egmont.

Painted on porcelain from the original by Louis Gallait, in the Pinacothek, Munich.

15 The Holy Family.

A copy by Jules Romano, a pupil of Raphael, from the original in Rome. This picture was in the collection of the late Rollin Sanford, Esq.

*L. M. WILES.*

16 Making the Best of It—A Winter Scene.

*UNKNOWN.*

17 The Holy Family.

*GILBERT STUART.*

18 Portrait of a Child.

*PIETRO LONGHI.*

19 The Toilet.

This and numbers 19, 92, 93, 94, and 95 constitute a series exhibiting the manners and customs of the last century, and are among the most familiar specimens of this noted Venetian artist.

*PIETRO LONGHI.*

20 The Kitchen.

*UNKNOWN.*

21 Andromeda.

From a gallery in Venice. To punish the pride of Andromeda and Cassiope, her mother, for esteeming themselves more beautiful than Juno and the Nereids, Neptune sent a hideous sea-monster which spread desolation in the kingdom of Ethiopia. To deliver his country, according to the oracle of Ammon, the unfortunate Cepheus had no alternative but to expose his daughter Andromeda on a rock by the sea where she was to be devoured. But Perseus, who had just overcome Medusa and cut off her head, employed this terrible weapon to frighten the sea-monster and deliver Andromeda, whom he restored to her father, and afterwards married.

22 Beatrice de Cenci.

Copied for the owner from the original Guido in the Barberini Palace, Rome.

23 Night Festival on the Grand Canal, Venice.

By a Pupil of the Venetian Academy of Art.

*GEORGE HARVEY, N.A.*

24 Crossing the Brook.

*UNKNOWN.*

25 St. Thomas.

*JOHN F. WEIR, N.A., Prof. of the Fine Arts in Yale College.*

26 View on the Campagna.



Love's Market—Attributed to Raphael.



*BARTOLOMÉ ESTÉBAN MURILLO, (1618-1682).*

27 Money Counters.

This and the following numbers 28, 80, and 81, are copies from the series of five by this celebrated Master in the old Pinacothek, Munich. Murillo stands at the head of the School of Seville, and is the best known of all the Spanish painters out of Spain.

*MURILLO.*

28 Grape Eaters.

*UNKNOWN.*

29 The Illuminator.

*SIR ANTHONY VANDYCK (1599-1641).*

30 Portrait of a Genoese Gentleman.

This artist was a pupil of Rubens, with whom he studied four years. As a portrait painter, he is generally allowed to dispute the palm with Titian. In individuality, in attitude, and in costume, he leaves nothing to be desired.

*SIR ANTHONY VANDYCK.*

31 Portrait of a Genoese Lady.

32 Byzantine Tabernacle Work.

This exquisite miniature, painted on panel, represents, in twenty-five scenes, the history of our Lord, from the Annunciation to the Ascension.

*UNKNOWN.*

33 St. Matthew.

*UNKNOWN.*

34 St. Mark.

*UNKNOWN.*

35 St. Luke.

*UNKNOWN.*

36 St. John.

*VINCENT COLYER, N.A.*

37 View on Columbia River.

The artist considers this the best of the few oil paintings from his easel, crayon and water-colors being his specialty.

38 Cupid.

A copy on porcelain, after Guido.

*EUGENE VERBOECKHOVEN.*

39 Sheep.

This picture was purchased by the present owner at Brussels, under the personal advice of the painter, who pronounced it among his happiest efforts. It was painted in 1859, and bears on the back of the panel the autograph certificate of the distinguished artist as to the originality of the painting.

*DIEGO VELASQUEZ, (1599-1660).*

40 Coronation of the Virgin.

Painted on panel.

*FEDERIGO BAROCCI.*

41 Santa Rosa da Lima.

From a gallery in Genoa. Santa Rosa was born in Lima,

Peru, in 1586, and is the only canonized female saint of the New World. Stirling, in his *Artists of Spain*, says: "This flower of sanctity, whose fragrance has filled the whole Christian world, is the patroness of America, the St. Theresa of Transatlantic Spain." She was distinguished for her austerities and for her filial devotion. She maintained her parents by her labor after they had fallen on evil days, toiling all day in her garden and at night with her needle. Her usual food was bitter herbs; and she was noted for her extreme hatred of vanity, and consequently of beauty, which she regarded as the root of vanity. She was herself especially gifted with a lovely complexion, on account of which she was named. When compelled by her mother to wear a wreath of roses, she so adjusted it on her brow that it became a crown of thorns. Rejecting a host of suitors, she at length destroyed her great charm by an application of pepper and quicklime. She took the habit of the Third Order of St. Dominick, and died in 1617. A Peruvian legend relates that Pope Clement X., when entreated to canonize her, refused, exclaiming, "India and saint! as likely as that it should rain roses." Instantly a shower of roses commenced in the Vatican, and did not cease until the Pontiff yielded and acknowledged his mistaken incredulity.

Of the pictures of this saint by the Spanish painters, Murillo represents her with a thorny crown, and holding in her hand the figure of the Infant Saviour, resting upon full-blown roses. In this picture she is seen kneeling at the foot of an Ideal Christ, draped in her assumed monastic habit.

*E. MEISEL,*

*Munich*

## 42 Sunday Afternoon.

*SALVATOR ROSA.*

## 43 Landscape.

*W. SCHUTZE,*

*Munich*

## 44 Have a Bite!

W. SCHUTZE,

*Munich*

45 Look at this!

C. H. CHAPIN,

*New York*

46 Landscape.

J. C. THOM,

*New York*

47 Autumn Morning.

L. JOULIN,

*Paris*

48 Les Roses perdues.

49 Cleopatra.

F. D. BURT,

*New York*

50 Flowers.

SALVATOR ROSA.

51 Landscape.

A certificate of the Academy of Fine Arts of Venice accompanies Nos. 43 and 51.

J. SCHMITZBURGER.

52 Friendly Relations.

G. CANTON.

53 Roman Osteria.





*GUIDO RENI.*—Magdalen.



*After RICHTER.*

54 Neapolitan Boy.

Painted on porcelain.

55 Serenade.

By a painter of the Neapolitan School.

*DR. RUGGLES.*

56 View in Venice.

*DR. RUGGLES.*

57 Duck Shooting.

This picture is worthy of special note.

*UNKNOWN.*

58 Abraham on Mt. Moriah.

*UNKNOWN.*

59 Worship of the Golden Calf.

60 St. John.

Attributed to Sir Joshua Reynolds.

*VAN LOO.*

61 Virgin and Child.

From his celebrated picture in the Uffizi Gallery, by Raffaello  
Luccheji, a distinguished copyist of Florence.

*TINTORETTO*

62 Dandola, Doge of Venice.

*GUIDO.*

63 Esperanza.

A copy from his celebrated picture in San Pietro in Vincoli  
Rome.

*UNKNOWN.*

64 Battle Piece.

*UNKNOWN.*

65 Battle Piece.

A pendant to the foregoing.

*UNKNOWN.*

66 Fortune-Teller.

*UNKNOWN.*

67 Night Scene in Mantua.

*UNKNOWN.*

68 The Annunciation.

*UNKNOWN.*

69 View in Verona.

*DR. RUGGLES.*

70 Ascutney Mountain, on the Con-  
necticut River.

71 Autumn View in New England.

## SECOND EVENING'S SALE.

---

*M. GREUMANN.*

72 The Philosopher.

73 Nereid and Tritons.

School of Guido Reni.

*UNKNOWN.*

74 The Crucifixion.

*SALVATOR ROSA.*

75 Grecian Ruins.

*VANDANEER.*

76 Moonlight.

*E. LEUTZE.*

77 Portrait of Emmanuel Leutze.

*RUBENS.*

78 The Annunciation.

A study on panel.

*T. P. ROSSITER, N.A.*

79 Rebecca by the Well.

"We have both straw and provender enough, and room to lodge in."

*MURILLO.*

80 Dice Players.

*MURILLO.*

81 Melon Eaters.

*DIEGO VALASQUEZ.*

82 Philip of Spain.

*PAUL VERONESE* (1528-1588).

83 The Holy Family.

This artist's drawings were remarkable for their truth. In the principles of his coloring, he is identical with Titian and the other great masters of Venice ; yet, through the magnificence of his works, he may be said to have established a style of his own. Such distinguished talents could not fail to obtain an honorable recompense from the State. He was engaged upon the decoration of several public buildings, and was created a Knight of St. Marc by the Senate. The monks of San Sebastian at Venice caused him to be interred in their church, where he had executed his first works.

*UNKNOWN.*

84 Charity.

From a gallery in Genoa. A remarkably fine and well-preserved specimen of the Spanish School.

*SIR ANTHONY VANDYCK.*

85 Adoration of the Magi.

An admirable specimen of this Master, painted on marble.

*A. B. DURAND, N.A.*

86 The Close of Day.

A fine specimen of the landscapes of this venerable artist.



*GUIDO RENI.*—Lucretia.





ALFRED B. COPELAND,

*Boston*

## 87 The Smoker.

From the original in the Antwerp Museum.

ACHILLE LEONARDI,

*Rome*

## 88 Guido Painting the Cenci.

This historical painting is an original composition executed for the present owner. The head of the Cenci is copied directly from Guido's celebrated painting in the Barberini Palace, and the canvas bears the seal of the Prince Barberini attesting the fact.

One of the traditions is as follows : On the eve of the fatal day when Beatrice was to suffer, she sat meditating her doom so intently that for some time she did not notice a young man who had bribed the jailor to admit him into the cell for the purpose of making a sketch of her. She had risen from her miserable pallet, but, unlike the wretched inmate of a dungeon, resembled a being from a brighter sphere. Her large brown eyes were of liquid softness ; her forehead broad and clear ; her countenance of angelic purity, mysteriously beautiful. Around her head a fold of white muslin had been carelessly wrapped, from whence in rich luxuriance fell her fair and waving hair. Profound sorrow and recent bodily anguish imparted an air of touching sensibility to her lovely features. Suddenly turning, she discovered a stranger, with pencil and paper in hand, looking earnestly at her—it was Guido Reni. She demanded who he was and what he did there ; the frank young artist told his name and object, when, after a moment's hesitation, Beatrice replied : "Signor Guido, your great name and my sad story may make my portrait interesting, and the picture will awaken compassion if you write on one of its angles the word *innocent*." Thus was birth given to an inspired picture, which, to contemplate, is itself worth a visit to Rome ; which, once seen, haunts the memory as a supernatural mystery—as the beautiful apparition of sublimated suffering.

## 89 Virgin and Child.

*JEAN BAPTISTE GREUZE (1726-1805).*

90 The Gipsy.

91 Virgin and Child.

Painted on porcelain, after Murillo.

92 The Immaculate Conception.

Painted on porcelain, after Murillo.

*L. JOULIN,*

*Paris*

93 La Bretonne arrosant ses fleurs.

*M. CARRAVAGGIO (1569-1609).*

94 The Deposition.

A favorite subject of this artist. His masterpiece at Rome is the Pietà, or Deposition of Christ, now in the Gallery of the Vatican; and there is a mosaic of it in the Chapel of the Sacrament in St. Peter's.

This is from the private collection of Pope Gregory XVI., and is accompanied by a certificate of the Academia Veneta di Belle Arti.

*F. HÖFELICH,*

*Munich*

95 Untersberg, near Salzburg, Austrian Tyrol.

*F. HÖFELICH.*

96 Rosenlaue Glacier, Switzerland.



*B. E. MURILLO.*—Spanish Boy.



*GUIDO RENI, (1575-1642).*

## 97 Lucretia.

This admired artist was a native of Bologna and the son of a professor of music, to which science he devoted himself for a time in early life. He became the most distinguished disciple of the Caracci, with perhaps the exception of Domenichino. Grace and beauty were said by the Italians to dwell upon his pencil to animate his figures. An exquisite touch, a singular facility of execution, great suavity of color, a general accord, the sweetest harmony, are the distinguished characteristics of his style. His Madonnas and Magdalens are distinguished by a noble simplicity peculiar to him ; and, when the heads are represented looking upwards, they are especially impressive. He appears to have taken this fine expression from the Niobe of the Antique.

This and the following picture are from the private gallery of Pope Gregory XVI.

*GUIDO RENI.*

## 98 Magdalen.

Certificate of the Academia Veneta di Belle Arti accompanies each of these last two pictures.

*D. HUNTINGTON, N.A.*

## 99 Lake Mohonk.

*EDWARD GAY.*

## 100 Under the Birches.

*PIETRO LONGHI (1702-1762).*

## 101 Musical Party.

This and the three following constitute a series exhibiting the manners and customs of the last century, and are among the most familiar specimens of this noted Venetian artist. Certificate of the Venetian Academy of Fine Arts will be given to the purchaser of the largest number of this series.

PIETRO LONGHI.

102 Dressed for the Party.

PIETRO LONGHI.

103 Village Fair.

PIETRO LONGHI.

104 Interior of a Monastery.

B. ADAM,

Munich

105 Mules.

FRANCESCHINI, (born 1611 ; died 1689).

106 The Holy Family.

GUIDO RENI.

107 Cleopatra.

“ Give me my robe, put on my crown ; I have  
Immortal longings in me ; now no more  
The juice of Egypt's grape shall moist this lip :  
Yare, yare, good Iras ; quick. Methinks I hear  
Antony call ; I see him rouse himself  
To praise my noble act ; I hear him mock  
The luck of Cæsar, which the Gods give men  
T' excuse their after-wrath :—husband, I come :  
Now to that name my courage prove my title !  
I'm fire and air ; my other elements  
I give to baser life.

[*To the asp*]. Come, thou mortal wretch,  
With thy sharp teeth this knot intrinsecate  
Of life at once untie ; poor venomous fool,  
Be angry, and despatch.”—*Shakespeare*.



*GUIDO RENI.—Cleopatra.*





*J. BEAUFAIN IRVING.*

108 Old Church at Dusseldorf.

*W. SCHUTZE,*

*Munich*

109 Here I am!

*RAPHAEL.*

110 Love's Market.

This picture has been attributed to Raphael, and was formerly in the private cabinet of Marie Antoinette. Upon the outbreak of the French Revolution it was sent to Lower Saxony for safe keeping, in the care of the Princess of Holstein, who afterwards acquired the ownership of the painting. In 1797 it was given by the Princess to John A. Graham, Esq., a distinguished American citizen, who, in 1806, presented it to Mr. De Witt Clinton, afterwards Governor of New York, in whose family it has since remained.

The correspondence between Mr. Graham and Governor Clinton, and others, relating to the history of this interesting picture, will accompany the painting.

*H. ZUGEL,*

*Munich*

111 The Evening Meal.

The best production of the most promising artist of Bavaria, and pronounced by all American artists who had an opportunity of viewing it, as perfection of painting.

*TITIAN, (1477-1576).*

112 Madonna l'Enfant and la Madeleine.

Titiano Vecellio, commonly called Titian, in many characteristics had no superior in the Venetian school. In generalization, in singleness and simplicity of effect, in intense truth, he is of all masters the most difficult of imitation. His works are purely historical, or simple pictures of recorded facts, and he is said to have always painted from Nature. It is in

coloring that Titian is preëminent—the same grandeur of color and effect characterize everything that he painted, whether in the figure, in the landscape, in the draperies, or in other accessories. Rubens, Tintoretto, Paul Veronese, were all proud of their execution; what painter is not? except Titian himself, the track of whose pencil is rarely discernible. So entirely free are his works from monotony, that is style is another word for all that is rich, vivid, and magnificent in coloring; the *internal* light, so much talked of and so little understood, is, with him, no fable. It appears as if a fountain of splendor was perpetually welling up from beneath the surface of his canvas.

*TITIAN.*

113 Christ and the Tribute Money.

114 St. Francis of Assisi, and the Infant Christ.

From a gallery in Genoa.

St. Francis, called the Seraphic, from the peculiar favor in which he was held by Heaven, was the founder of the Franciscans, one of the three Mendicant Orders of Friars. There are numberless legends connected with this renowned Saint, a vast number of which are written in picture history. Many of them are illustrative of his love for all lower animals, birds, and even insects; for he felt that love of Christ in our hearts should fill us with sympathy for everything that can suffer pain or be benefited by kindness. He died October 4, 1226.

*MURILLO.*

115 A Spanish Boy.

*MURILLO.*

116 The Crucifixion.

With certificate of Venetian Academy of the Fine Arts, and a history of the picture on the back of the canvas.

Positive original by Bartolomeo Murillo; obtained in Madrid by medium of Chevalier Vicente Lopez, first painter to His Majesty and Director of the Royal Museum, and presented to His Excellency Rev. Cardinal Manuel de Gregorio. Year 1837.



*B. E. MURILLO*—The Crucifixion.

With Certificate of Venetian Academy of the Fine Arts, and a history of the Picture on the back of the canvas.



GIACOMO BASSANO, (1510-1592).

117 Market Day.

This is a fine specimen of this noted artist, from a Genoese collection.

TINTORETTO, (1512-1594).

118 Alex. Contarini; a Senator of Venice (1590).

Jacopo Robusti, called Tintoretto, from the trade of his father, who was a dyer (Tintore), was placed by his parents with Titian, but remained with him but a few days, on account, it is said, of jealousy for his great abilities. At an early age he formed the daring project of creating a new style, founded on a union of the beauties of Venetian coloring with the Florentine grandeur of design. He professed to draw like Michael Angelo and to color like Titian. "In portraits," says Wornum, "he is often very grand; he certainly had some grand subjects, and the old Venetian costume was advantageous for the painter."

This portrait is from the private gallery of Pope Gregory XVI. Certificate of Academy of Fine Arts of Venice accompanies this picture.

ARTHUR PARTON.

119 Heather Hills on Loch Awe.

WM. DE HAAS.

120 Coast Storm.

BY AN AMERICAN ARTIST.

121 Sibyl; after Raphael.

C. G. ROSENBERG,

*New York*

122 Central Park.

Landscape, figures, and architecture are combined in this work, which is the finest painting of this portion of the metropolis ever produced. It has not been seen by the public for several years, although the engraving of it is almost everywhere known. This was executed on steel for Appleton's "Pictorial America," by permission of the artist, and was subsequently copied and produced by the *London Graphic* about two years since, without permission.

122a Portrait of Rubens ; in Florence  
Gallery.

Copied by Raffaello Luccheji.

123 Portrait of Vandyck ; in Florence  
Gallery.

Copied by Raffaello Luccheji.

*J. JORDAENS.*

124 Adoration of the Shepherds.

In a private collection near Florence. Copied for the owner by  
Raffaello Luccheji, of Florence.

*DR. EDWARD RUGGLES.*

125 A Sea Coast.

*UNKNOWN.*

126 Still Life.

127 Good-Night.

128 Ecce Homo.

After Guido. Chromo.

129 Ecce Homo.

A chromo, after Guido.

130 Virgin and Child.

A chromo, after Sassoferato.

*W. S. MOUNT.*

131 The "Poser" Oil Painting.

## STATUARY.

---

HIRAM POWERS.

132 Washington.

HIRAM POWERS.

133 Proserpine.

HIRAM POWERS.

134 Faith.

FRACCAROLI.

135 Venetia ; an Allegorical Figure  
representing Venice.

R. H. PARK,

*Florence*

136 Purity—Bust, with Marble Pedestal.

R. H. PARK,

*Florence*

137 Birdie—Bust, with Marble Pedestal.

HIRAM POWERS.

138 Paradise Lost.

*Letter from Hiram Powers, Esq., to N. D. Morgan, dated Dec. 7, 1871.*

MY DEAR SIR: . . . . You desire that I shall give you something of the history of my work, which is now on its way to you, in order that you may see it, as it were, through the medium of the author's eyes. Well, then, I had already produced a statue of "Eve Tempted," which was, indeed, my first ideal figure—and the same now in the possession of Mr. A. T. Stewart, of New York ; but I was not satisfied with my first attempt, as, indeed, the Temptation of Eve did not



afford an opportunity for the expression of bewilderment, distress, and remorse, which must have appeared on the face and in the attitude of Eve, when she replied, "The serpent beguiled me, and I did eat." It is less difficult in painting or sculpture, to give a single than a compound expression—simple grief or joy is much easier to render than grief with remorse, or joy with a sigh lingering within the expression of the features.

We see these subtilties in nature—but to render them in Art, requires something more than artistic science. The artist must not only see his way (science), but he must also *feel his way*. In short, he must work from the heart as well as from the brain, and his work then reflects back upon him, as it were, the offspring of his will and understanding. The will has conceived, the understanding has produced; and hence, allow me to say, that without understanding—that is, without learning, knowledge, science, practice, experience, study—no one, however great may be his genius, can produce a genuine work of Art. As well might we expect a poem from one who can neither read nor write.

I could never satisfy myself with an ideal work in a hurry. The human form is infinite. It is the "Image of God;" and I have found, that do my best, there was always a *better* in nature. Once knowing this, I have hesitated, and sought to find it, and this is the way to fame. One may fail with all his care and labor, but it is the only way. Not they who have produced the most, but they who have done the best, stand foremost in the end. I never felt that I had the power to charge an hundred statues—I exhaust myself on a few. This accounts for the fact that I found it necessary to give nearly one year's time in all, to the model alone of your statue of Paradise Lost. I continually found something to be improved, and am far from presuming it to be perfect. I aimed at nobleness of form, and womanly dignity of expression. She is forlorn, but does not quite despair, for she looks up imploringly. She accuses the serpent with one hand, and herself most with the other. The serpent retires, for *Eve repents—she now resists evil*.

She is not a Goddess, but a woman, a primitive woman, the mother of mankind. She has never been in society, nor is she educated. Such has been my design, but imperfectly carried out. I trust you will make due allowance. . . .

I am, dear sir, faithfully your ob't serv't,

FLORENCE, December 7, 1871.

HIRAM POWERS.











**THE METROPOLITAN  
MUSEUM OF ART**

*Thomas J. Watson Library*

119.8  
M82